

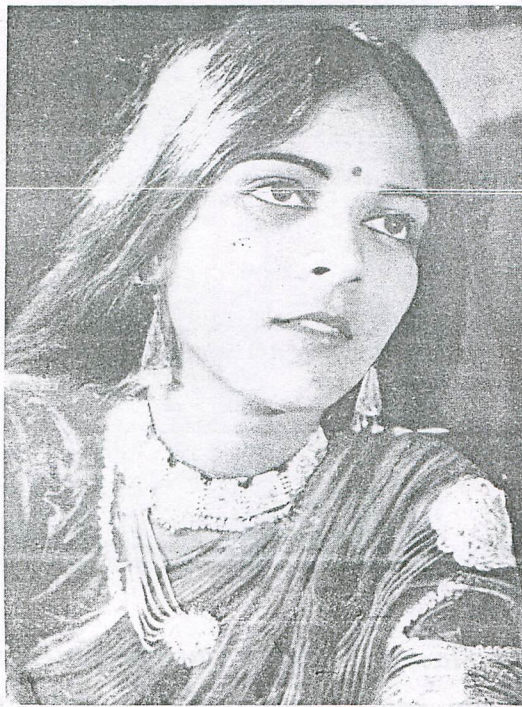
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VOL. 3

NO. 2

JUNE, 1937



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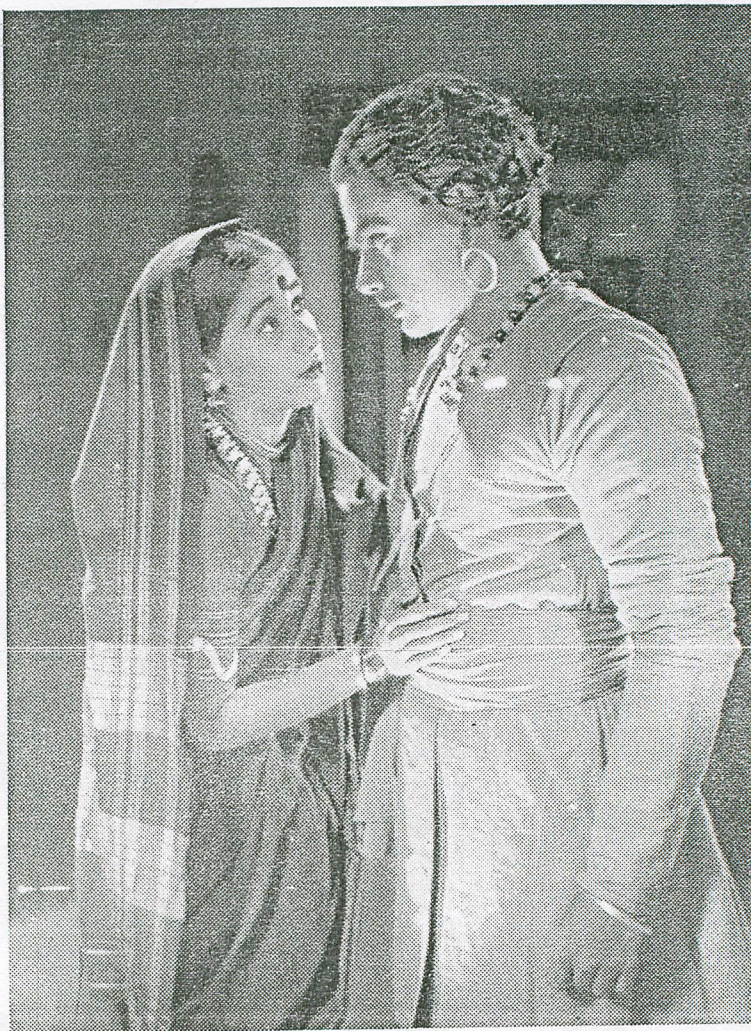


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VOL. THREE
No. 2

A MONTHLY JOURNAL DEVOTED TO THE MOTION PICTURE IN INDIA

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—*By Everett Whitmyre*
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though they became—
they were never married.*

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Unmarried and yet a Mother!

Born well and yet an Outcast!

Neela's Future Life Lay in Death

Death which gives New Life

When Living becomes Death

**She could do any thing
with herself**

**But had she the right to
kill the unborn babe?**

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which caters for Quality and En-
tertainment has produced this
great picture*



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Editor
BABURAO PATEL

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Vol. 3

JUNE 1937

No. 2

FOR HEAVEN'S SAKE! END THE CENSOR BOARD RACKET

OUR last editorial on the censors was not liked by all. Particularly, those, whom it concerned most, kicked at it in impotent rage.

It would be unfair to think of anyone's personal feelings, with the interests of the entire industry at stake.

We had promised to give our suggestions for reorganising the Bombay Board of Film Censors. We must keep this promise

To begin with, let us take a bird's eye view of censor affairs throughout the world.

China : In this vast country which is supposed to be backward in several respects, particularly so when you look at it with a typically western viewpoint, the first attempt at censoring was made on the 3rd September 1928.

After going through several evolutions, the Central Board of Motion Picture Censors was created some time in March 1934.

The present board has seven members, all appointed by the President of the Executive Yuan at the instance of the Motion Picture Direction and Guidance Committee.

A film is censored and a card is issued which is valid for 3 years. Thereafter if the film is still in the circuit it must be recensored.

The censorship fee is \$ 20 per 500 metres; and for issuing a permit \$ 2 plus \$ 1 stamp duty is charged.

The Board has a screening room of its own in the premises of their offices which are situated at No. 28 Erh Tiao Street, Near the Drum Tower, Nanking, China.

Japan: Censorship of films in Japan is exclusively under the control of the Department of Home Affairs subject to the regulations of ordinance No. 10 of the 14 year of Taisho (1923)

Films which are subversive to the public peace, morals and health are generally banned.

The important features and full length films are censored by the Minister of Home Affairs while powers are given to District Commissioners and other provincial chiefs to censor newsreels, topicals and educational shorts.

The fee charged for censoring is one sen per metre at the Department of Home Affairs; and one sen per three metres when censorship is made by local authorities.

Poland: A law of 13th March 1924 regulates the censorship of films in Poland. District and provincial authorities exercise the powers of censoring and in special cases the matters are referred to the minister of the Interior.

The fees are nominal.

Switzerland: Censorship in this country is in charge of a few experts appointed by the Chief of Police.

These Experts are men, who must possess a good general education, a sound judgment and must be able to form an unbiased opinion.

No special fees are charged for the censorship of films; but cinema owners pay a monthly license fee, the amount of which is regulated by the actual attendance and the size of the hall.

The film censor receives Frs. 8 for each new film censored and Frs. 5 for reinspection. These fees are paid out of cinema license fee collections.

Newsreels are exempt from all kinds of censorship.

Denmark: A notification dated the 5th of July 1933, issued by the Minister of Justice regulates the work of three members of the censor Board. These three members are practically in the service of the Government.

The chief censor gets 5,000 Danish Crowns a year (nearly £ 250) and the other two censors 2,600 Danish Crowns each.

For educational films, a fee of 3 Ores (Rs. 0-0-6) is charged for every metre.

For full length and other feature films 6 Ores per metre is charged.

Every year a good amount of surplus remains after meeting all the expenses of the Board. This amount is utilised by the Government for producing or obtaining educational films; for public education and general propaganda.

This work is supervised by the minister of Justice in collaboration with the ministers of Education, Industry and Commerce, and Finance.

Italy: By a Royal Decree dated the 3rd September 1934, the censorship of films was handed over to the ministry of Publicity and Propaganda.

The Examination and censoring of pictures are entrusted to a special censor board, composed of an Official of the Ministry of Publicity and Propaganda

another official of the Ministry of Interior, an official of the Ministry of Corporation, an official of the Ministry of War, a Representative of the Fascist Organisation and a Representative of the G. U. P.

Against the opinion of the Board, a recourse can be had to the Board of Appeal, presided by Director General for Cinematograph.

The fees charged for foreign films are Lirs 145 ; for the censorship of national films L. 0.40 is charged for each metre of the film.

Germany : In this land of Hitler, where people are not sure what is happening next, there is a Government Dramatic Officer, who can always be asked to examine the manuscripts of films before shooting, in case the producers feel unsafe about the production of the picture. This man charges only nominal fees, but gives solid good advice, which generally falls in with the ideas his Dictator has.

Then there are two institutions : The Censor Office and Upper Censor Office. Between the two, the film is passed out.

The affairs are controlled by the Propaganda Ministry and censor fees are charged at the discretion of the ministry.

Newsreels are not generally censored.

THEY EXAMINE THE SCENARIOS

England : The British Board of Film Censors which commenced its work on the 1st of January 1913, has today four examiners of films, including one lady and two scenario readers (one of whom is also a lady). They work daily and receive a fixed salary.

The Board calls upon every producer and distributor to enter into an agreement with the Board. It has numerous terms and conditions, binding down the film man to its restrictions.

"Topicals" and "Locals" are not censored.

"But the producers have to agree" to pay a fee for each silent film at the rate of 2 shillings per 100 feet, or part thereof, with a minimum fee of twenty shillings, with the exception of (a) Educational, Nature study, Industrial and Scenic films, the fee for such films being, in respect of any such film not exceeding 500 feet in length in case of the silent film one shilling, or in the case of an auditory film one shilling and six pence and (b) Advertising films, the fee in respect of each auditory film at the rate of 2 shillings per 100 ft.

The British Board undertakes for a payment of certain fees, to examine and give observations from its own view point, all scenarios submitted to them prior to actual production.

Every year this Board rejects a certain number of films. The reasons for these rejections are as follows :—

1. Comic and irreverent treatment of religious subjects.
2. Habitual and vicious immorality.
3. Unacceptable vulgarity.
4. Unpleasant details of medical operations, and reflections on the medical Profession.
5. Collusive Divorce.
6. Revolting monstrosities.
7. Sordid and brutal themes.
8. Intimate scenes of child birth and incidents connected therewith.

The British Board also examines posters and publicity materials and all objectionable posters are straightway banned.

HOW THEY DO IT IN INDIA

Let us now review the other boards in India—other than the Bombay Board, which is responsible for all this waste of ink.

Madras : There are 19 members on the Madras Board of Film Censors, presided by the Commissioner of Police.

Out of these 19 members, 3 persons are Mohameds, 7 are Hindus and the rest represent Christians, Europeans and Officials.

There are three lady members on the Board. Their names are as follows :—

- (1). Mrs. Alamelu Mangathayammal.
- (2). Srimathi G. Visalakshi Ammal.
- (3). Mrs. F. H. Wilson.

One of the members of the Board is a representative of the Motion Picture Society of India, appointed by the Government at the instance of the Society.

Censoring fees are Rs. 5/- per 1000 feet.

The Punjab : The Board of Censors was first constituted in the year 1927. Now it has twelve members—four out of which are officials and eight are non-officials. These eight represent different communities and all interests.

The Board does not employ any inspectors. The members, who are honorary workers see the films themselves. The members get travelling allowance.

Bengal : The Bengal Board of Film Censors was first constituted in the year 1920.

Today it has 12 honorary members on the Board and 2 paid Inspectors for the purpose of censoring films.

The members of the Board are paid Rs. 16/- per meeting, either of the Board or of the sub-Committee.

The following interests are represented on the Board :—

1. Commissioner of Police (Ex-Officio) President.
2. Dy. Com. of Police (do) Secretary.
3. One representative of Calcutta Trades Association.

4. One representative of Bengal Chamber of Commerce.

5. One representative of the Educational Department.

6. One representative of the Corporation of Calcutta.

7. One representing Military interests.

8. Vice-Chancellor of the Calcutta University.

9-10 Two Lady members nominated by the Govt.

11-12. Two male members nominated by the Govt.

Their tenure of Office is one year from 1st September to 31st August.

The Censorship fees are Rs. 5/- per 1000 feet.

The Board gets its income from the following sources :—

- (i) Censorship fees.
- (ii) Theatre licenses.
- (iii) Operators licenses.
- (iv) Duplicate Certificates.

As against all these boards, we have the Bombay Board of film censors constituted with six members. Three of them are officials and the other three non-officials are practically unknown. Two of them are Knights—one was dubbed very-recently—as if their being in this unenviable company in present times should be considered a qualification for being efficient censors. The third man, as we told you last time got only 4 votes which betrays his ample representation of the public.

Well, let us not waste words over the past or the existing order of things. It is accepted in all quarters, that the present Board has outlived its usefulness and must now be overhauled.

Even the Government is feeling the necessity of doing so, being goaded into the realization by constant

protests from practically every one concerned with the industry.

How shall it be done ?

We suggest that a Board of 12 members should be formed representing following interests :—

1. Commissioner of Police, President.
2. A representative of Indian Merchant's Chamber.
3. A representative of the Motion Picture Society of India.
4. Vice-Chancellor of the Bombay University
5. A prominent film journalist, acquainted with all the aspects of our film industry.
6. A Lady member (Hindu).
7. A Lady member (Christian).
8. A representative of the Bombay Municipal Corporation.
9. Inspector of Schools or educational authority.
10. A Hindu Member, preferably a member of the Corporation.
11. A Mahomedan Member, do do do
12. A Parsi Member, do do do

Each Member should get Rs. 16/- per meeting, as they are even now getting. For all ordinary purposes a panel meeting of 4 members should be convened. Only when the producer insists on the whole Board seeing a certain film, then & then alone should the whole Board be called,

Appointment on the Board should be for 3 years.

SECRETARY AND INSPECTORS.

The industry is fast progressing and the work of the Censor Office must naturally increase. To ensure efficiency, it is therefore necessary to have a permanent paid secretary with a salary not exceeding Rs. 400/- month.

Two inspectors are quite necessary for the preliminary work of examining all films. They should be qualified men, each getting a salary of Rs. 300/- a month. It is not necessary to pay more, as within that salary, we can always get any number of competent men.

One of the inspectors in addition to his first class English education should know Urdu and Hindi and should have passed a higher examination in both the vernaculars.

The other man, besides his English Education, should know Marathi & Gujarathi well.

The appointment of the inspectors should be votable by the Board for a minimum period of 3 years at a time.

At all times these should not be posts guaranteed by the Government. The Board should have the authority to appoint men approved by the members.

In addition to examining the films the inspectors may be used for perusing the scenarios submitted prior to actual shooting.

SOURCES OF REVENUE

To make the censor department self paying, the following sources of revenue are recommended,

- (i) Censorship fees.
- (ii) Theatre Licenses.
- (iii) Operator's Licences.
- (iv) Scenario Examining.
- (v) Duplicate Certificate.
- (vi) Percentage of the Entertainment Tax.

(i) *Censoring Fee*: The fees at present are Rs. 5/- per 1000 feet, which scale we think is much less than what it should have been. In India a picture averages 14000 ft, which works out at Rs. 70/- for censoring fees. The picture on an average costs over Rs. 50,000/- in produc-

tion and sometimes even three times that amount. To imagine the picture paying a paltry Rs. 70/- in censoring is ridiculous. Producers will willingly pay increased censor fees, if they are given a fully representative Board with the right of appeal.

We suggest that the censor fees should be Rs. 10/- per 1000 ft. with a maximum of Rs. 125/- per picture.

(ii) *Theatres Licenses* : A part of the revenue coming from this source should go the way of the censor department.

(iii) *Operators' Licenses* : Last year when the Hyderabad fire had broken out taking a toll of fourteen human lives, we had made up a strong case for licensing all projection room operators. But the authorities with their characteristic slow wit could not see their way to get out of their time-worn rut and license the operators.

The operators must be licensed. In Bombay Presidency, the number of operators must be over 1500. Charging Rs. 5/- a year as license fees, the Censor Board will easily get an annual revenue of Rs. 7,500/-

(iv) *Examining of Scenarios* : Hitherto, producers have always been kept wondering about the mysterious methods and technique of the censors. Several pictures banned in the past, combined with drastic cuttings at times without rhyme and reason, have made the producers nervous and never sure of the censors.

Under such circumstances of mutual distrust, it will be a boon to the producers, to gauge before hand the likes and dislikes of the censors. In the absence of definite rules of censoring, the producers will always consider it safe to submit the scenarios to the censors and by paying some fees, get the same approved.

A fee of Re 1/- per folio, not exceeding Rs. 100/- per scenario for the first examination should give the department a very decent annual income.

A flat rate of Rs. 25/- per scenario for every subsequent inspection should be charged.

The authorities should frame special rules & bye-laws for regulating this department.

If required, we can submit suggestions in detail.

RIGHT OF APPEAL !

Producers who often spend over a hundred thousand rupees for a single picture, need some protection by getting the right of appeal, against the decision of the censors.

If the following procedure is followed there will be little necessity felt for an appeal.

After the primary examination by the censor inspector, if the producer is not satisfied with the decision of the censors, the producer may be granted the privilege of choosing six members from the Board of Censors for examining his picture.

In spite of the producer's own choice of men if the decision still goes against him a final chance by way of appeal should still be available to him, of showing the picture to the whole Board with all the members present irrespective of any quorum restrictions.

And after all this, if the picture doesn't get through, there must be something wrong with the picture.

BUCK UP ! SIR D. B. COOPER

The affairs of the Censor Board have been in a mess—and an unholy mess—for too long.

The Censor Board must be overhauled. Appeals addressed to authorities from time to time have fallen on deaf ears. The authorities have always refused to act through sheer laziness and lack of initiative.

We have now a trial ministry on trial, headed by Premier Sir D. B. Cooper with an illustrious colleague in Mr. Jamnadas Mehta.

We leave it to the Premier to show his spirit of enterprise by overhauling the Board immediately. By doing so, he will earn the gratitude of the whole industry and incidentally justify the existence of his ministry.



Date and Durga Khote as "Prasad" and "Pratibha" are seen in an intriguing situation in the Shalini Cinetone success "Pratibha"



Leela Desai! She is in the "President" presiding over a million hearts.



"BOMBAY CALLING" by "JUDAS"

The Motion Picture Society

The Motion Picture Society has been receiving of late a lot of publicity owing to its numerous activities. Very recently the Society managed to get a reduction of 5 per cent in the duty on raw films, imported into the country, from the Government. The producers have saved a good amount, incidentally, in their cost of production every year. On an average, every well established producer will save something between ten thousand to fifteen thousand rupees per year. This benefit is common to Bombay, Calcutta or any other province where films are imported and pictures produced. And yet some mischief mongers in Calcutta, probably due to their provincial bias and narrow outlook, are not prepared to support the Society calling it many names and giving it a label of Bombay.

The Society however does not worry about this apathy and has always maintained its fully national character in all its activities. If it continues to do so, it shall always have the sympathy and co-operation of serious men of business. Men who matter.

Mr. B.L. Khemka and Director Debaki Bose are already in the Society and by doing their little bit they have already given a good lead to the Society in Calcutta. I now expect a big man like Mr. B. N. Sircar to step out and give his help to the Society. Surely, a man with Mr. Sircar's culture and business acumen can always

appreciate the efforts of the Society in consolidating the position of our infant industry. He need not be told again and again.

The New Office Bearers of the Society.

The Fifth Annual General Meeting of the Society took place on the 14th May, with Sir Pheroze Sethna presiding. After going through the usual business, some intimate matters affecting the Society were discussed.

In a vague but convincing way Sir Pheroze condemned the domination which was being attempted by some members whose names Sir Pheroze did not mention out of courtesy. He had previously addressed a personal request to all the members asking them to maintain their own opinion at the time of the general election of the office bearers and not be influenced by any one or by any canvassing by persons (*who in their thirst for power chose to forget that the Society was a public body for the benefit of the industry in general*) (*Italics are ours.*)

From an unexpected quarter an attempt was made to declare the meeting invalid, but once again the strong personality of Sir Pheroze prevailed and the meeting went on.

The funniest portion of this protest was however the comforting volte face of three members who had previously signed the protest in trying to declare the meeting invalid. Under the

strong ultra violet treatment of Sir Pheroze they thought better of it.

Several well laid plans went amiss, when Sir Pheroze handed over to those present complete lists of the members of the Society and asked each one to write his choice for the membership of the Executive Committee without consulting any one near about. The result was wonderful. A powerful committee thoroughly representative of different interests in the industry was declared elected. Their names are as follows: Mr. C.E. Noble (Raw Films), Mr. Baburao Patel (Cine Journalism) Mr. M. B. Billimoria (Exhibition) Mr. B.M. Tata (Technicians) Mr. Baburao K. Pai (Distribution) Mr. B. D. Bharucha (Theatres), Mr. V. G. Motwane (Machinery), Mr. K. S. Hirlekar (Technicians) Mr. V.A. Fazalbhoy and Rai Saheb Chuni Lall (Producers), Madame Sunalini Devi (Artistes).

Sir Pheroze Sethna was again elected the President of the Society and Seth Chimanlal B. Desai was elected the Vice-President. Let us now wait and see what the Committee does to the Society this year.

Journalists of Punjab ?

There is a storm in the tea cup of the Northern India Film Journalists' Association. This Association was very recently formed with Mr. B. R. Oberoi as the President. One of the objects of the Association must be to support the film industry by encouraging producers, distributors and all others interested in the industry.

It is regrettable, however, that the Association's very first act of unity should be to demand an apology, and an unqualified one at that, from Barkat Ram Mehra and Raja Inayat Ullah because one Mr. Sindhi of Cine News, Karachi was maltreated.

We do not know who this Raja Inayat Ullah is. Punjab is so full of these big high sounding names, that one is always in doubt about the bearers having enough brains or money to justify these names. So let us leave this man out and turn to Barkat Mehra.

Anyone who knows Barkat Mehra for ten minutes will never accuse him of being a businessman. He looks so innocent of the offence that he can never plead guilty to being a businessman.

Under the circumstances, anything that the impetuous Barkat does, must be taken with plenty of discount. Everyone of those who attended the meeting of the Association knew Barkat well, some of them, too well.

To pass a vote of censure on Citizen Barkat for misbehaviour is to invite a question on the sanity of those who attended the meeting.

To ask citizen Barkat to submit an apology is to draw upon themselves the ridicule of the world.

We expect journalists to be wise guys. They should not be sentimental and impetuous. If they go on giving judgments and demanding apologies

Prize of Rs. 5

To the 1st Correct Solution from our mail
BRAIN TWISTER OF THE MONTH

My watch is ten minutes slow and I think it is five minutes fast. Your watch is five minutes fast and you think it is ten minutes slow. We plan to catch a train that leaves at four o'clock. Who gets there first and how? Without resorting to pencil and paper, work this out mentally and look out for the answer and the name of the Prize Winner in the next issue.

ONLY ONE PRIZE WILL BE GIVEN

Address Replies to :

The Editor **FILMINDIA**
75, Apollo Street, Fort,
BOMBAY

for every silly incident, then they won't deserve the respect that is due to them as trustees of public opinion.

We think the action of Mr. Sindhi, in referring the regrettable incident in which he was involved to the Association, as foolish and the consequent action of the Association in passing a vote of censure and demanding an apology is still more foolish.

It is all a childish affair and journalists in Punjab should not stoop to such puerile methods of hitting back.

After their resolution some of them should go and look at old Barkat, and they will immediately realize the utter waste of energy in passing the said resolution: Citizen Barkat is above those things which affect the average man of business.

By the way, Mr. Sindhi should not move about amongst the cinema people, if he cannot take care of himself. The Association is not there for individual health. It has more important work to do. Its president, Mr. B.R. Oberoi, who is now in Bombay, can be seen moving out till late hours in the night enlisting sympathy and support for the Association. With the President working so hard, the Association should not be annoyed with childish complaints. It has more manly problems to solve.

Introducing "Director" Hafisji.

Once again old Khan Bahadur Ardesher Irani must be congratulated—this time for giving a man the opportunity of self-expression.

In giving Hafisji the megaphone of direction, the old Khan Bahadur has not merely given Hafisji the charge of a picture, but he has done a lot more.

After all, picture direction in India is not such an achievement, but in case of poor Hafisji,

placed as he was so far, it will prove his salvation. Coming from one of the most respectable families of Surat, Hafisji settled down in Calcutta to take up the profession of a qualified civil engineer. This is where he met Mr. B. N. Sircar, in association with whom Hafisji got the chance of getting first hand knowledge in the film industry.

Affairs thereafter recall painful memories, till Hafisji arrived in Bombay with old Ratan Bai and Atorthy. Their activities in Bombay are by now history.

Hafisji has a large family—with a loving wife and half-a-dozen children who are a thousand miles away from him despite his fervent wishes to join them. This is the price, one has often to pay if success is to be achieved in the film-industry.

Hafisji was an actor so far and he could not dictate his leisure, but now that he is a director, he can play the trumps and supply to his family the soothing balm of his presence oftener.

Looking to the relative merits, I think Hafisji was always better qualified to direct the pictures of the unit. Hafisji, who is well educated, knows excellent Urdu, writes stories, scenarios, acts, dances, and has a rich experience in successful production. If Hafisji had directed all the pictures of the Ratan Bai Unit right from beginning, everyone of them would not have failed so miserably.

Hafisji deserves all the luck and sympathy we can wish him. He has gone through hell to get the megaphone.

'CIBI' Films!

There is a good Russian raw film in the market now. It is called the "CIBI" and is imported from Russia by M/s. Choksi Brothers, through the good graces of Mr. N.V. Rege who was at one time responsible for establishing the photographic business of Agfa.

Reports say that extensive tests taken at Prabhat Studios, both of the negative and positive materials, gave much better results than several standard manufactures available on the market so far.

Already several leading studios like Prabhat, Ranjit, Sagar and others have placed large and long standing orders for the new films, and it will be well for the other producers to follow their example and save a lot in the cost of production. Because the "CIBI" raw films definitely cost 25% less than any other film on the market and are reported to give 50% better quality and value.

We also understand from responsible quarters that the selling price of these new films will always be 25% less than other manufactures even if the competition departs on a rate war.

All this, of course, augurs healthy signs for the industry.

Once Again!

For the fourth time, if we are not wrong, the Bombay producers are forming an association of their own, christening it "The Indian Motion Picture Producers' Association" and throwing open its doors to producers all over India.

In the past, every convulsion that gave birth to an association was soon subsided, incidentally giving the association a decent burial. But this time affairs look serious.

Chandulal Shah, who has nothing else to do now that he has stopped production (we doubt this, of course) has, this time, chaperoned the Association and the way he is seen moving about with Youngster Ram L. Gogtay running behind with the secretarial portfolio, we can tell you that the Association is bound to be an accomplished fact unless of course Mr. Bharucha..... Let's leave it unsaid and wish the Association a long life.

We have particular regard for the young secretary, who was so responsible at one time for pushing up the Motion Picture Society of India by taking up the job where Hirlekar had left it half-done.

SMILES

Someone asked me to smile. I did and he didn't like it. Which set me thinking and now I know that smiles do not always connote a pleasurable emotion.

There are smiles of courtesy and diplomacy; smiles of anger and hate.

There are smiles of pleasure and approbation; smiles of weariness and resignation.

There is the professional smile and the disarming smile of intrigue and cunning.

There is the vacuous, silly smile, and the smile of betrayal.

There is the smile of love, friendship and affection.

There is the lustful, lascivious smile with depravity in all its lines.

There is the cynical smile—the smile of disgust and intolerance.

There is the sweet, trusting smile of a guileless soul, and the complacent smile of peace, contentment, hope, and a glorified life.

There is a charitable smile—hollow and meaningless.

There is the unconscious smile. It is worn and not expressed.

There is the arrogant superiority complex smile and its shivering contrast in weak and nervous people.

There is a smile which says "Protect me or spare me."

Study smiles and their implications and friends about you will look as foolish as lamp posts.

GRACEFUL SURRENDER!

Making an issue of little things is one of the surest ways to spoil happiness. One's personal pride is felt to be vitally injured by surrender, but there is no quality of human nature so nearly royal as the ability to yield gracefully. It shows small confidence in one's own nature to fear that compromise lessens self control. To consider constantly the comfort and happiness of another is not a sign of weakness but of strength.



A Maiden Picture!

About a Maiden who would not sell
herself for any price in the World!

She called it 'Virtue'—But people laughed.
'Is the world coming to an end'? they asked,
'When prostitutes are becoming pure'!

P I N G A L A

The story of a prostitute who refused to
maintain the traditions of her trade.

Directed by:
D. K. KALE

Photographed by:
N. D. SARPOTDAR

Recorded by:
EDULJI

PINGALA
PINGALA
PINGALA
PINGALA

*The Maiden Picture of a
Maiden*

Starring :—Indira Wadker, Kashmira Desai, Rajani,
Kelkar, Jawadekar, R. Pandit and others——

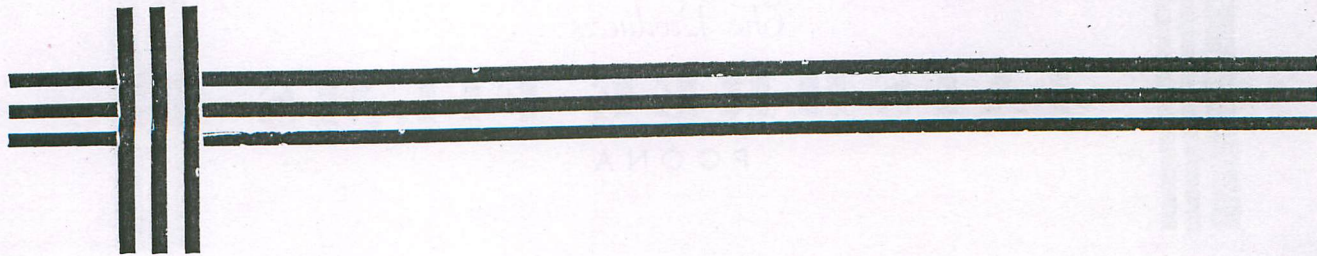
Produced by : **ANAND PICTURES**



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BOMBAY.



Again Together!

Those Two Inimitable Artistes!

DURGABAI KHOTE

AND

GOVINDRAO TEMBE

IN

A Glorious Mythological Spectacle

NAND — KUMAR

(HINDI & MARATHI)

But this time they will be chaperoned
To unforgettable success
By that Prince Amongst Artists
Mr. KESHAVRAO DHAIBER
Who directs this great picture

●
Story Written By :

MOTIRAM RANGNEKAR

Editor: "CHITRA"

The Producers :

JAISHREE FILMS

POONA



Yakub and Bibbo are reported to have given good performances in "Capt. Kirtikumar" a Sagar Movietone costume thriller directed by C. M. Luhar. We see here Yakub proposing something which sets Bibbo thinking. If it is a proposal, then surely Bibbo must think, for, Yakub is a tickling proposition.



Just between the two of them. Leela Chitnis as Jayanti' the Aryan Princess and Karuna Devi as Neela exchange thoughts about someone who is absent from the spot but present in their mind ('Beyond the Horizon'), A Prabhat Picture.

Howlers of the Month

Nalini Turkhud is designing the costumes of 'Nand Kumar', Keshavrao Dhaiber's maiden attempt under the 'Jaishree banner'. Her old mother Tara Turkhud is also putting some stitches in. 'Scanty' will be the keynote of designing. So we are likely to have an "Yeshoda" with a swimming costume, and a 'Krishna' in a 'langoti'!

#

Picture production must be a funny business the way Sir Richard Temple (a director of Bombay Talkies) goes on lecturing about it. This 'innocent' of the film industry, recently toured the world and is now talking about it like an expert. What does he know of production, beyond being interested in sweet Devika's 'love scenes' at the most. And who has asked him to speak on behalf of our industry?

Some of the rotarians who heard Sir Richard's lecture, do not probably know that Indians have been producing pictures for some time now.

#

If the High Court Judge who granted a divorce to Leela Chitnis had seen Leela's perfect vamping role in "Insaf", he would have straightway given her instant freedom rather than have asked her to wait six months with a Decree 'Nisi'. Leela is great,

#

Some of the staff of 'Saraswati', 'Vishnu', 'Imperial' and other Cinetones have been given notices. I think their proprietors ought to get the notices for having bungled the whole business.

'Supreme' is the superlative of 'Super'. By opening 'Supreme Film Distributors', Choonibhai Desai has jumped over 'Super' to stay 'Supreme', which all means, of course, a great responsibility, midst plenty of jealousy.—Good sailors always kept their rudder in order—Buck up old salt.

#

Writing 'Movies' seems to make people 'rabid'. Old Gajanand Sharma is sent away to Simla to get back the 'old balance'. And now, S. V. Kripparam—a friend of mine—is put in charge. Unfortunately, he is also showing the same symptoms.

Lala Harischandra should follow the ancient custom:—"cleaning the coin with tamarind and then paying." They say a rupee gives better value after the process.

#

"Devika Rani is coming in Savitri" reads an announcement. She seems to take a long time coming. Why does she not come sooner? Probably coming late adds to the star value of young girls.

#

Imperial's second colour talkie is called "Kashmir-ki-kali" (Bud of Kashmir). With Sulochana in it, one must search for the 'bud'. I think they meant Abdul Rehman Kabuli.

#

"Variety is Charming" seems to be the slogan of Baburao Pendhakar. The girls in his new pictures "Prem-veer" and "Jwala" are Prabha, Ashalata and Peroj. Brave girls!

#

Chowdhary's 'Tale of Yesterday' unfortunately features also the 'Stars,



Devika Rani in 'Savitri'

of yesterday—Durga Khote—Mubarak—and Rose. Reports say that it is going to prove just another tale of yesterday with the halo of "Today" round Durga and Rose the "Darling Daughters" of our screen.

Which by the way reminds me of the new unit of Durga Masons and their loyalty contract. They are four: Dimps, Moby, Dada, and Alti which in our language means Durga Khote, Mubarak Merchant, Govindrao Tembe and P. Altekar. A thoroughly ripe cast with plenty of experience behind them.

With Durga as the 'Young dream' heroine, Govindrao, as the 'ever green tender' hero, Mubarak as the 'disappointed lover' villain and Altekar, delicately loving Art with 250 lbs. of affection as the director—the picture that will result must only be seen by 'boys' over 50 years and 'girls' who have left their months years behind.

#

Threat of the month : A great picture is coming at the Opera House : "Dhanwan" featuring 'Bar Bell' Ratan supported by Hafisji, directed by Atorthy who gave us that great picture 'Woman's Challenge', music by Bali who knocked us out in "Jeevan Natak" and recorded and photographed by the Imperial technicians. Don't say, I didn't tell you.

Ranjit's picture "Jamin-ka-Chand" is reported to have done well at Delhi. How bad ! Now Chandulal Shah will give us a series of 'Chand's' till we are all moon struck.

Don't close the studio now Chandubhai, you have got the excuse and got rid of the big salaries.

Director Shantaram must be punished for his enterprise in giving us a picturesque 'storm' scene in his "King of Ayodhya". Every one now is emulating his example and so many storm scenes have been given of late, that every time it has been considered as just another outrage. Recently I saw one in "Pratibha" ofcourse there was one each in "Mira", "Seeta", "Sonehra Sansar", "Chhayya", "Begunah" and many pictures too numerous to mention.

Such tame and well trained 'storms' are given now a days, with such fatal regularity that long before one actually comes, you know that it is coming.

There is going to be one more in "Savitri". There must be one in "Beyond the Horizon" and "Jwala"—one each I mean to say.

There are storms of different kinds for different occasions. One of these days I shall tell you how they choose the type they want.

but till then we need protection in this storm of 'storms'.

K. S. Hirlekar, technical adviser to Agfa Photo Co., shouts from the housetops that he has nothing to do with the Motion Picture Society. Yet he is on its Editorial Board, Technical Committee, Executive Committee, visits the Society Office early in the morning and late in the evening, approaches all producers to canvass advertisements for the Society's journal, collects Funds & members for the Society, in short,



Yakub in 'Jagirdar'

does everything which a man would do for his own family and still he wants people to believe that he is out of the whole show. At a recent public meeting one man alleged that the society happens to be a sales organisation of Agfa films due to Mr. Hirlekar's connection with the society, which reputation is ofcourse too bad for Agfa.

Mr. Hirlekar should either leave Agfa and work up the society or cease to be even a member of the society and work in Agfa.

Recent rumours, with several ugly complexions, place a great responsibility on Mr. Von Leyden General

Manager of Agfa. Mr. Hirlekar should not worry Mr. Leyden thus.

Some Impotent thoughts of the month (not true necessarily)

Chowdhary : "How annoying that Rose should fail to awaken interest in Nanubhai. Foolish girl. Now I have to work up another man right from the beginning".

Rose : "Who gives jobs and cars Mummy ? The producer or the director ?" **Mummy :** "Money".

Mubarak : "If Rose has a Packard (on instalments) Dimps has a Rolls Royce. Didn't you see me in the Rolls ?"

K. S. Hirlekar : "If I could shoot Rao Saheb Joshi down and send Sunalini Devi to the devil."

Durga Khote : Quick, Moby, this is probably my last season."

Tembe : Oh don't worry Dimps. I shall teach you the secret of remaining ever green."

Ratan : Hafisji, we don't need an outsider to direct, now that Ardeskar Irani believes that you can do it. Do tell Bharucha to give the other man a walking ticket so that we can share all the money."

Hafisji : Right Honey—money is all you want".

Atorthy : "Oh ! for a new girl !"

Bali ; (to Hafisji) I am with you (to Atorthy) ofcourse we must be together, (to Ratan) How can I be without you ?"

Nanubhai Desai : "What a bad habit people have got—asking for salaries."

Sunalini Devi : "Oh ! for some rest in this world."

Kapurchand : "Took the money —took the pictures—took the agency

and took his brother away. And they shout and swear in my name."

Kevalchand : "Never mind, Big Brother. He will come back to us when he finds out his Big Brother !

Natverlal (Solicitor) : "But why don't you tell me ? Do you want the Brother back ? How bad the world is to take advantage of two good persons like the Kapurchand Brothers."

Zubeida : (phoning), Hello, my "moon-of-earth," I am so lonely and moony here. There is hardly any breeze in Dhanraj mahal. I am feeling so dry."

Reply : (from Dadar) "Wait for the nightfall, Baby. We shall go to Worli. The air is so cool and lonely there in the night.

Chandulal Shah : "Chaturbhuj, I heard that Chimanlal Desai is

building a house at Worli. Where is Worli ?"

Chaturbhuj : "You and I have been so busy with our work that both of us did not care to know where Worli is. I shall ask Khatoon tonight and let you know. She might be knowing."

Khan Bahadur Ardeshtar : "Rascals, they have made money and now they want to form an association and hold meetings in my studio, so that I may give them free tea and refreshments."

R. C. N. Broacha : "Don't worry, Ardeshtar, leave it to me. What will mere refreshments cost us, if it costs them the association. I'll fix it up for you."

Sulochana : (looking at Kabuli) "Oh ! what a director !—What a man !"

D. Billimoria : "Beauty and the Beast, my dear !"

Director Nandlal : (explaining a grand story to Nanubhai Desai for the last three months) "Once upon a time, there was a pri-pri-pri—prin-prin-prin-princess you, you, you, under—under—under—sta-sta-sta—understand Nanubhai." The story is still going on.

Gohar : "Why did he write that I wanted a husband ? I don't want one. I won't have one even if he comes on his knees. What have I to do with a husband ? I am not like other women. "Go and speak to him Chaturbhuj."

Madhuri : "Oh, Charlie (a boy friend) Mr. Chandulal is such a nice man. You know he has reduced the salaries of others. but—(after a while) Charlie, look what he has given me for the birthday." (Charlie looks at a diamond pendant by Narottam B. Javeri).

IMPORTANT ANNOUNCEMENT

The scope and circulation of "FILMINDIA" has been gradually increasing right from the very first month of its existence. To-day, "FILMINDIA" has become an international paper inspite of its national policy. It is sold in almost every part of the world and in India it is the best sold and most popular film magazine.

Over 1,35,000 Readers Every Month

A sales research organised recently by a Committee of experts revealed to us the startling fact that over 1,35,000 readers read "FILMINDIA" every month in different parts of the world.

Every day established an increasing demand for more and more copies of the magazine with the result that enlarged printing arrangements became absolutely necessary.

The unique success of the magazine has increased its work and scope so much that the business can no longer be a private enterprise and it had to be made a limited concern.

JULY, 1, 1937

From the 1st of July 1937, "FILMINDIA" will be published by "FILMINDIA PUBLICATIONS LIMITED" from 75, Apollo Street, Fort, Bombay.

Agents new and old are requested to write for new terms of business.

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Count the Wise Showmen — Who

WITH

Are You O

1	Kunhappu Cinema, Trichur	1	Standard	5
2	Majestic Cinema, Trichur	1	"	5
3	The City Touring Cinema, Trichur	1	"	7
4	Sharda Cinema, Trichur	1	"	5
5	Varthen Touring Talkies, Trichur	1	"	5
6	Giri Ram Talkies, Erode	1	"	5
7	Angel Films, Ltd., Salem	2	"	5
8	Ratilal Brothers, Bangalore	2	"	7
9	Cinema Popular, Madura	1	"	5
10	Laxmi Talkies, Tinnevely	1	"	7
11	Variety Hall Talkies, Coimbatore	1	"	5
12	New Imperial Talkies, Oorgaum	1	"	5
13	Shri Gajannan Talkies, Amalner	1	"	7
14	Royal Talkies, Junagadh	2	"	5
15	Bajarang Talkies, Belapur	1	"	5
16	Coronation Talkies, Rampur	1	"	5
17	Dewas Senior, Dewas	1	"	7
18	Muljibhai Mathurbhai, Chikkodra	1	"	5
19	Mooken Talkies, Trichur	1	"	5
20	Plaza Talkies, Colombo	1	"	7
21	N. V. G. Balsamy, Dindigul	3	"	5
22	Opera Talkies, Vellore	1	Super	7
23	Sardar Talkies, Malegaon			
24	Rajaram Talkies, Tanjore	1	Standard	5
25	Gowder Picture Palace, Palghat	3	"	5
26	Shri Laxmi Talkies, Karanja	1	"	5
27	Imperial Cinema, Trichur	1	"	5
28	Murugananda Talkies, Tiruvadi	1	"	5
29	Sri Nataraja Talkies, Lalgudi	1	Super	7
30	Krishna Talkies, Akola	1	Standard	5
31	Shri Lakshmi Talkies, Ellichpur City	1	"	5
32	Mohomed Talkies, Chikhli	1	"	5
33	West Talkies, Pudukkottah	1	"	5
34	Chand Talkies, Kotah	1	Standard	5
35	Praksh Talkies, Ahmedabad	2	"	5
36	Lalita Talkies, Mayavaram	1	"	5
37	Jayaram Talkies, Cannanore	1	"	5
38	Kohinoor Talkies, Paramakkudi	1	"	5
39	Shree Chitra Talkies, Mangalore	1	"	7
40	Islam Talkies, Banusa	1	"	5
41	Paramount Talkies, Ujjain	1	"	7
42	Narsing Touring Talkies, Gondia	1	"	5
43	Sri Narayan Talkies, Inchalkaranji	1	"	5
44	Shri Meenakshi Talkies, Virudhunagar	1	"	5
45	Krishna Talkies, Sunam (Patiala)	1	"	7
46	Shri Mahavir Talkies, Seoni	1	"	5
47	Dhruva Talkies, Pachora	1	Sonolux B	
48	New Gloria Talkies, Shahada	1	Standard	7
49	Sri Bharathi Cinetone, Villupuram	1	"	5
50	Venus Cinema, Saharanpur	1	"	5
51	Shalini Cinetone, Kolhapur	1	"	5
52	Imperial Cinema, Gojra (Punjab)	1	Sero	7
53	Alfred Talkies, Bombay	2	Standard	5
54	Sagar Film Co., Bombay	1	"	5
55	Gaiety Cinema, Trichur	1	"	5
56	Shri Maharajkumar Saheb, Kotah	1	"	5
57	Silver Talkies, Bhavnagar	2	"	5
58	Royal Talkies, Malegaon	1	"	5
59	Jos Theatre, Trichur	1	"	5
60	Oriental Talkies, Madras	1	"	5
61	Shree Venkateshwar Cinema, Ramachandrapuram	1	Aero	7
62	Seree Krishna Talkies, Poona	2	Standard	5

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64	Central Talkies, Gwalior	2	Standard	5	93	Kapur Touring Talkies, Tiruvottiyur	1	"	5
65	Central Talkies, Nandurbar	1	Aero	7	94	Saravana Talkies, Ambur (N. A. Dist)	1	"	5
66	Universal Touring Talkies, Bhatinda	1	Standard	5	95	Meenakshi Touring Talkies, Ponnadam, S. A. Dist.	1	"	5
67	Harihar Talkies, Hissar	1	"	5	96	Hollywood Talkies, Tenkashi (Tinnevelly)	1	"	5
68	Shree Sharda Cinema, Ratlam	1	"	5	97	Elezabeth Touring Talkies, Kottur, (pollachi)	1	"	5
69	Nand Kumar Touring Talkies, Rewari	1	"	5	98	Raja Tauring Talkies, Kumbum (Madura)	1	"	5
70	Prem Talkies, Barnala	1	"	5	99	Krishna Talkies, Guntur	1	Aero	7
71	Udaya Talkies, Bassein	1	"	5	100	Kamakshi Talkies, Vridhachalam (S. A. Dist)	1	Standard	5
72	Deccan Talkies, Poona	2	"	5	101	Kannan Talkies, Arantangi (Tanjore Dist)	1	"	5
73	Ernemann Touring Talkies Jaggayyapet	1	"	5	102	Lakshmi Picture Palace, Devakottah (Ramnad Dist)	1	"	5
74	York Talkies, Ahmednagar	1	"	5	103	M. K. Abraham, Ayyampalli, (N. Parur)	1	"	5
75	Royal Talkie Distributors, Madura	1	"	5	104	Royal Touring Talkies, Tinnevelly	1	"	5
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78	Hind Mata Talkies, Yeola	1	Aero Super	7	107	Saraswathi Cinetone, Poona	1	"	5
79	Golden Touring Talkies, N. Parur	1	Standard	5	108	Shivaji Talkies, Belapur	1	"	5
80	Houns Talkies, Belgaum	1	"	5	109	New Globe Talkies, Anjangaon	1	"	5
81	Empire Talkies, Rander	1	"	5	110	Saraswathi Stores, Madras	16	"	5
82	Regal Talkies, Vaniyambadi	1	"	5	111	Dig Vijay Talkies, Jamnagar	1	"	5
83	Leela Talkies, Nandyal	1	"	5	112	New Mangrol Talkies, Mangrol	1	"	5
84	Shree Krishna Talkies, Coconada	1	"	5	113	Arun Talkies, Gadag	1	"	5
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89	Palace Talkies, Bangalore	2	"	5	118	Royal Talkies, Manmad	1	"	5
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Beyond THE Horizon

ANOTHER THUNDERBOLT—

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A dazzling cast led by the lovely dazzl-
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SHANTA APTE And others :—

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Customer (doubtfully): "Is this a pedigree dog?"

Dealer: Pedigree? Why if this dog could talk he wouldn't speak to either of us.

He: No, I never talk to an inferior.

She: Have you ever met one?

Chemistry Professor: What is the most outstanding contribution that chemistry has given to the world?

Student: Blondes.

Distracted Mother: Oh dear, what shall I do with baby?

Young Son: Didn't we get a book of instructions with it, Mother?

"My good man, don't you know that my consulting hours are from two to five thirty?"

"Oh yes, doctor, I knew, but the dog didn't.

He bit me at exactly six o'clock." He was probably a German doctor.

Visitor: Why are you in Jail?

Prisoner: Polygamy.

Visitor: And how are you enjoying your freedom.

"Don't be downhearted," said the steward to the suffering passenger. "No one ever died of sea sickness."

"Don't say that," moaned the stricken one.

"It is only the hope of dying that's kept me alive so far."

Professor's Daughter:—Circumstances compel me to decline a marital arrangement with a man of no pecuniary resources.

Student: Er—I don't get you—

Professor's Daughter: That's just what I am telling you.

Said the man who was trying his best to appreciate music:

"When a piece threatens every minute to be a tune and always disappoints you, it is classical."

Policeman: (to street musician)—Have you a permit to play on the streets?

Itinerant Musician: Nein.

Policeman: (making him a prisoner)—Then accompany me.

Itinerant Musician: With der greatest pleasure. Vot do you vish to sing?

It's a cockeyed world. When we have money, they tell us to save it; and when we haven't any, they tell us to spend it.

Father (discovering his daughter on a young man's lap) 'Myrtle! What does this mean?"

Myrtle: "Come back in about fifteen minutes, Dad. I ought to know by then."

A publisher is after Haile Selassie for a book. It would describe the feelings of a conquering lion on being thrown to the Christians.

The population of the world is about 2,000,000,000 people. If it were reduced proportionately to 100 persons there would be 38 Christians, 19 Confucianists and Taoists, 12 Hindus, 10 Animists, 8 Buddhists, a Shintoist and a Jew.

There is no legitimate actor who can resist the powerful lure of the movies. It isn't the money that fetches him. It isn't the great publicity. It is simply this: The Movies enable an actor to look at himself.

Compliments are like perfume, to be inhaled, not swallowed.

The soul is dyed with the colour of its leisure thoughts.

The two chorus girls were having a wordy conflict. "And another thing," said one "I would thank you not to go round slamming my looks, when the fact is, my face is my fortune."

The other sniffed haughtily and said coldly, "My dear girl. I did not slam your looks. All I said was that if your face was your fortune, as you said it was, you ought to be arrested for passing counterfeit money."

The lawyer was rehearsing the beautiful actress for her appearance in the divorce courts. She listened with mild interest and finally asked a question.

"Who plays the part of the judge?"

"What is the new building you have put up on the hill there?" asked a curious visitor of a farmer. "Well," replied the farmer, "if I find a tenant for it, it's a bungalow; if I don't it's a barn!"

There is a story told of an absentee Irish landlord who from his home in Mayfair, wrote to his Agent in Connemara as follows:

"Please make my tenants clearly understand that no threats to shoot you will influence me in the slightest" A brave man.

Teacher : "Now, if I lay three eggs here, and five eggs there, how many will I have?"

Young Jack (thoughtfully): "I do not think you can do it."

You have not converted a man because you have silenced him—
'John Morley'

With women one should never venture to joke—'Goethe'

"Molly and I have split up".

"Do you mean that your little love nest is no more?"

"Yeah, I went home last night and found a strange egg there".

"My wife thinks of me every minute of the day".

"Really? What leads you to that conclusion?"

"Well, when I went home early this afternoon I found that she had insisted on the plumber wearing my pyjamas just to make herself think I was around the house".

One: "If a boy kisses me I slap him",

The other: "I used to do that, but my arm got tired".

Wife: "The maid is wearing very short skirts. I wish you would speak to her about them".

Husband: "All right, dear. I'll take the matter up".

Girls with heavy underwear have a lot of time to spare!

"The minute I laid eyes on this woman, I knew she hadn't been a widow very long".

"How could you tell?"

"The gun in her hand was still smoking".

Smart Girl!

A smart girl knows the way to win
Her man, and how to hold her gin:
She knows the angles; and her curves
Are dynamite to manly nerves.
(She lets no etchings take her in!)

The secrets of a flawless skin,
The works of Freud and Mrs. Glyn,
Aren't news to her—for she observes
A smart girl knows!

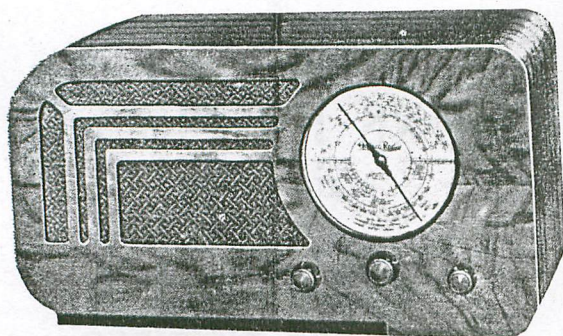
Her clothes are sweetly feminine,
And smarter than a mannequin,
She hears the line a boy friend serves.
And laughs. Whereas a dumb gal
swerves

Consents—and takes it on the chin—
A smart girl "no's"

—Gene Gleason—

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Unless you are angling for
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Don't See
P R E M - V E E R

Starring the Love sick loving lover :

Master VINAYAK

This time with a New love maid :

ASHALATA



Directed By : Master VINAYAKRAO

Hindi Version By : Pandit INDRA



And Another Right in the Wake
with the Master Artiste

CHANDRAMOHAN

Just His Own Picture

JWALA



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PSYCHOLOGY in ADVERTISING

By Everett Whitmyre

WITH your tongue you may deny it, but you know it is the truth that most of us have become little more than puppets moved to eat, drink, think, sleep and perform a thousand and one other daily activities in accordance with the selfish ideas of that master puppeteer—advertising. The strings he uses to move the masses and the classes to do what will be to the profit and advantage of those who hire his services are your emotions. He seldom manipulates the strings of pure reason because he knows that the discoveries of psychologists have proved that appeal to the emotions makes millions buy where "reason why" appeal may arouse an unprofitable few to buying action.

Advertising pulls the strings that affect the lives of men even while they are forming into human shape in the wombs of their mothers. And advertising, fingering the strings of emotions, causes the expenditure of millions of dollars annually for expensive resting places for the fifty-odd cents worth of materials left in the human body after the soul has gone on.

Do not get the impression that I am condemning advertising. It has the power for both good and ill, all depending upon the character of its users. What I am interested in accomplishing in this article is to show that as human psychology has come to be better understood and psychologists' laboratory and clinical experiments have proved that our emotions govern our behavior to a far greater extent than most of us care to admit we have witnessed a phenomenal increase in advertising expen-

ditures due, I believe, to the fact that as more knowledge of psychology has been brought into advertising its effectiveness as a sales promoting force has gradually increased to a point undreamed of by advertising pioneers.

Function of Appeal

ADVERTISING agencies, suppliers of materials used in advertising production, newspaper and all other publishers, everybody and anybody who looks to the growing success of advertising for a livelihood surely owes a debt of gratitude to psychologists, past and present, whose important discoveries relative to the emotional mechanism of human beings has made results from advertising more certain to anticipate and easier to obtain. Surely, the worst pessimist must admit that whatever measure of science has become a part of advertising activity is due largely to a practical understanding of psychology by advertising men and women.

It is a fact that a persistent, consistent advertising effort can accomplish practically any result which is sought after if the planners of that advertising possess a practical working knowledge of psychology and use it effectively in producing advertising illustrations and copy. You and I can be sold almost anything if the seller's message gets past our reasoning powers and gains the attention of one or more of our emotions.

Ninety-nine out of a hundred expectant mothers are fearful that the babe may come into the world deformed or disfigured. Modern advertising to expectant mothers uses this fear emotion to sell food, beve-

rage and pharmaceutical products containing newly discovered vitamins or mineral substances which all assure adequate nourishment for normal, healthy growth.

After the baby is born the mother is faced by all kinds of emotional appeal advertising based on the advertiser's understanding of the psychological factors which inspire buying action. Baby's milk must be this or that—or look out for colic! Baby's temperature should be taken frequently as a safeguard, so you should positively have one of Dr. Brown's No. 5 thermometers. What if the baby should develop rickets. Here are any of the fifty-seven varieties of preparations to add to his food or foods in cans or bottles which relieve mothers of all fear about lack of proper nourishment. Baby clothes, baby toys, baby medicines, baby soaps—all sold in tremendous volume through emotional appeal advertising, psychologically planned. Even dad is reminded that he should assure proper education for the babe with more insurance just in case he should pass out of the picture.

A Gargantuan Puppeteer

ADVERTISING, the puppeteer, pulls the strings of man's emotions and moulds his needs and desires and customs in business, family and social life as will most and best befit the advertiser. Emotional appeal based on psychological factors has battered down hard-shelled precedent and custom almost overnight and brought about remarkably beneficial changes in our mode of living. Through emotional appeal advertising, millions of lives have been saved, millions of dollars conserved; I am thinking now of the American Red

Cross, several large insurance companies, and the cancer control societies.

Advertisers have coined millions of dollars in profits since they have learned from psychology the innermost secrets of sex life. It is a fact that when all other advertising appeal fallen flat, sex appeal comes to bat and does an outstanding job of selling when used in connection with logical types of products.

In my estimation, a thorough understanding of human psychology is one of the most important possessions of any one who aims to adopt advertising as a life-work. In fact,

no one can get far in the advertising field unless he knows more about the psychological aspects of human beings than the average human being knows about himself. To teach a dog tricks, you have to know more than the dog; so, some one has tritely put it. To make human beings buy, and especially to make them buy one brand in preference to fifty or a hundred others, you've just got to know how to lead human minds and emotions to accept your message with enthusiasm enough to cause a sufficient number actually to exchange their money for your product. You've got to know more than the average person knows about the

reasons for his own behavior. You've got to know how to apply in a practical way the rules and laws which have been worked out by earnest, truth-seeking psychologists.

It is my profound belief that as more of those responsible for advertising production base their plans and activities on what psychologists have discovered and proved, the now appalling wastes of advertising appropriations will be reduced to a new surprisingly low level. Then advertising will be ready to be taken out of its swaddling clothes.

(Psy. Digest")

DARYANI PRODUCTIONS present

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No, no, not that boy! That's what the old fellow wants to tell his wayward daughter. He has got a boy for her, but she wants another. The poor dear! Kodandavarma (Chandramohan) and Jayanti (Leela Chitnis) in "Beyond the Horizon," A Prabhat Picture.



That's bad Rao Saheb Nimbalkar to stop a girl going her way. But he has done in "Frontiers of Freedom" a Prince Shivaji Production directed by Major Dadasaheb Nimbalkar and featuring Raosaheb Nimbalkar and Jayshree Ghorpade.

BULL DOG

WITH
INDURANI
MAJID
EFFENDI
GOPE &
OMKAR
AND
A NOTABLE
CAST!

A DARYANI
PRODUCTION

A
GVALANI BROS'
Release.

SHORTLY TO BE RELEASED

also

SUPER

TALKIES,

BOMBAY

IS SMOKING HARMFUL?

THIS question is so frequently asked by people worried about their general health that it might be as well to consider some of the conclusions that have been reached by those who have made a special study of the effects of tobacco smoke upon the human body.

While there are still differences of opinion among individual research workers upon many points, they are all agreed that smoking, even in moderation, produces a definite contraction of the small blood-vessels in certain parts of the body.

This fact was discovered by a series of experiments carried out upon habitual smokers under scientific conditions. Those taking part in the experiments were each given a single cigarette to smoke while a careful record was kept of the change, if any, that occurred in the temperature of the finger-tips and toes. Any change in the temperature of these parts would immediately indicate either an increase or a decrease in the amount of blood flowing through them.

In each case it was found, whatever the brand of cigarette smoked, that there was a definite fall in temperature of these parts due to the small blood-vessels contracting and so restricting the free flow of blood through them.

While this finding may appear to have little practical significance, it has nevertheless been shown that many of those who complain that they "feel the cold" more than others are often excessive smokers. Instead, then, of grouching about the coldness of your hands and feet, try the effect of reducing your daily consumption

of tobacco. The result may surprise you.

This contraction of the blood-vessels is not entirely confined to the fingers and toes. It is now believed to be the underlying cause of that condition which is popularly known as "tobacco heart", in which pain over the heart, of a more or less severe nature, is the prominent symptom.

This condition, which usually clears up entirely when smoking is discontinued or reduced, is not so common as is usually supposed, but it is liable to occur in anyone whose consumption of tobacco is excessive.

Although it has not yet been established that smoking can cause actual organic heart disease, the fact that it has an effect upon the heart when used in excess shows that the heart is sensitive to its influence. This fact should serve as a reminder to those who are disinclined to temper their habit with moderation.

As with many other drugs, there are always a certain number of people who are more sensitive than others to the effects of tobacco. Experiments have shown that about 30 per cent of those examined were found to be abnormally sensitive to its effects, and many of these people were quite unaware that they had such a peculiarity.

Try This Experiment

If you are in doubt whether smoking is having a bad effect on your health, try the experiment of giving it up entirely for a fortnight. It may happen that you are, without knowing it, unusually sensitive to tobacco, in which case your feeling of physical



Baburao Pendharkar arch villain on the screen—but gentleman otherwise His trade sign is "Huns"

well-being after the fortnight's abstinence will amply reward you for your effort, and will firmly convince you once and for all that smoking is for others, but not for you.

Looking at the other side of the picture, can it be said that smoking is good for one?

There is no proof that smoking in itself has any beneficial effects upon the human body, but there is overwhelming evidence to show that indirectly it is a source of comfort and a pleasure to countless thousands of people.

Properly used, there is no doubt that it has a soothing effect upon the nerves, and this accounts in great measure for its popularity.

Like other habits it can easily get out of control, and here lies perhaps its greatest danger. But there is little likelihood of this occurring if one remembers that nearly all good things in life are two-edged swords, and that in moderation is the best way to use them.

STUDIO CLOSE-UPS

Imperial Film Co.

Imperial's first colour picture, and incidentally India's first talkie in natural colour, 'Kisan Kanya' starring Padmadevi, appropriately called the 'Colour Queen of India' and supported by Gulam Mahomed, Nissar, Zilloo and others is fast nearing completion. Those who have seen the tests are loud in praise of the success of colour in the Imperial. The picture is expected to be on the screen sometime in the month of August.

In the meantime Director Moti Gidwani will be starting another social picture in black and white with Padmadevi and others. Director Homi Master's 'Searchlight' featuring Sulochana is completed, Sulochana and D. Billimoria will now be working under Abdul Rehman Kabuli, the man who had directed some pictures for the Kumar Movietone at one time. This will be a costume picture in colour and will be long time in making as it will be the first colour picture of the 'Star of stars'. Barring Abdul Rehman Kabuli everything should be alright with this picture of Imperial's.

The Ratan Bai Unit have two pictures in hand, one directed by Atorthy and the other by Hafisji. The second one is fast nearing completion and if reports are to be believed the picture is going to be good and different from the usual traditions of the Unit. The studio seems to have retained the services of this unit merely for the production of quota pictures and the proprietors do not seem to be keen on putting

any quality in these pictures nor do they seem to expect any from the unit. The Unit is therefore expected to be working very fast and in any setting that is available.

Director Aspi Irani, a well turned out product of the Wadia studios, has taken up a stunt thriller in 'Vasant Bengali' with Husna Banu and Yeshwant Dave and has already left for its outdoors.

Director Gunjal will be soon seeing the end of 'Mere Lal' and



Veena in "Ashai Sitara"

thereafter take up another social picture.

Sagar Movietone.

After the smashing success of 'Kulvadhu', the Company has been fortunate enough in scoring another great success in their new social attraction 'Jagirdar' directed by Mehboob. For the last three weeks the picture is drawing huge crowds at the Roxy and people come out

singing praises and singing some catchy songs in the picture.

Director Mehboob, the busiest man in the studio is already on another picture which looks to be a costume picture with plenty of thrills, more after the fashion of Count Tolstoi's 'Haji Murad'. Director Luhar is giving the final touches to his 'Capt Kirtikumar' in the spare time that he finds while shooting his new one 'DYNAMITE', the picture which the studio people think will open the eyes of all producers and will teach them to produce stunt thrillers with a new technique which only Director Luhar seems to have hit upon.

Director Badami is on leave, probably looking for a bride for himself (as this great director of Sagar is still unmarried). If you have one in view, suggest. Badami has completed 'Kokila'. This picture is supposed to be the super production of Sagar's and as the story is adapted from the famous novel of Ramanlal Vaserlal Desai, there is little doubt of its smashing success.

Director Hiren Bose is resting on the last milestone of his 'Eternal Music'. His picture will be ready by the time this is in print. Bose has given every one a surprise by producing a really good picture this time.

Director Goutam can be seen about with his scenario of the Tamil 'Dhedhi' waiting for the girls to come up from the South. His impatience is obvious the way he is expecting good material to come up.

The results of the 'Kulvadhu' Competition are announced elsewhere in this issue.

Ranjit Movietone.

Director Jayant Desai's 'Zamin ka Chand' should have been released in the North by the time this is in print. There is another one in 'Dil Farosh' ready. Chandulal Shah is still thinking and does not yet know what he should do with Gohur, Madhuri and Khatoon. Besides he has also to think of his friend, philosopher and guide, Chaturbhuj Doshi. Shah is a clever man in business and he will soon come out with something new. In the meanwhile there is nothing new to report. Nothing happens in the studio except clearing of old arrears and rolling of old glories.

Bombay Talkies.

The dismal failure of 'Prem Kahani' has made the directors of this studio very careful. They are therefore expending their last ounce of energy on 'Savitri' which is expected to save their position considerably. But if the scenario of this story is written by their usual pet writer, I am afraid, this picture will also go west. Still there is Devika in it and it will be worth while seeing the picture for her. For the sake of Devika, I wish 'Savitri' all success.

Wadia Movietone.

'Hurricane Hounsa' is reported to be running well at the Lamington Talkies, Bombay. It is likely to go very well at almost all places as Wadia's have presented the popular Nadia after a pretty long time after 'Hunterwally'. Their next 'Toofani Tarzan' is being fast completed as a worthy successor to the Hurricane success.

Prakash Pictures.

Novelist Ramanlal Vasantlal Desai's immortal novel, 'Pornima

is under production at this studio. The picture is very carefully supervised and it is likely to be a great box office success especially with the luck of the studio in the ascendant as at present. Their 'Challenge' did a roaring business at all places and by its unique success consolidated the position of the company. 'Dreamland' and 'His Highness' are two other pictures under production.

Bhavnnani Productions.

Their jungle thriller called 'Zambo the Ape Man' is Booked



An incident from "Zambo"

at the Super Talkies, Bombay. And now Bhavnani thinks of hopping to Kashmir with his sweet artiste wife to produce a picture for her which, if we believe Bhavnani, is going to be a great picture of all times.

Minerva Movietone.

Director Sohrab Mody after his signal success in 'Atmatarang' which ran for several weeks in Bombay has started the shooting of 'Khan Bahadur' a Muslim social picture with plenty of comedy element in it.

We hope it is not the story of our cinema Khan Bahadur which, to say the least, must also be very interesting.

Nataraj Films.

This is a new company which has not yet started work. It begins with Durgabai Khote, and embracing Govindrao Tembe, Director Altekar and others, ends with Mubarak Merchant, affectionately known as 'Moby'. The story of the first picture is being written by Mama Warkerkar the celebrated dramatist of Maharashtra, which, in itself, is an omen for the new company. Director Altekar has therefore gone to Matheran with Mama to write the scenario. This procedure is quite in keeping with the traditions set by Debki Bose who had gone to the Himalayas to write his scenario of 'Seeta' the picture that failed gloriously.

We shall tell you more when they actually start shooting. At present they are merely rehearsing the romantic interludes turn by turn.

Saroj Movieone.

Chowdhary that play boy of the film industry has nearly completed his 'Tale of Yesterday', which is a costume story featuring Rose, Durga Khote, Mubarak and Surendra. Old Chowdhary was expected to finish this picture within 40 days but as things have actually turned out to be, the picture has taken five months already and will easily take a month more before it is put up for censoring. And that in spite of the old brigadier Nanubhai. Wonder what Chowdhary is going to do with Rose after he finishes the present work in hand. As people have often seen a Packard opposite K. B. Ardeskar's residence, they have a

right to speculate that Chowdhary is going back to his old company. Director Nandlal is also a guest at Nanubhai's nowadays and he is also likely to produce a good picture, probably an Indian version of the 'Maid of Salem'.

Daryani Productions.

'Insaf' was well received at the West End Talkies, Bombay inspite of severe competition and the outbreak of riots. The 'Bull Dog' is now ready for release and Director Ram Dariani is already busy on a new social story with the usual star staff of the company.

Prabhat Film Co.

'Tukaram' is breaking all records actual and those of the imagination.

It is needless to write more about it. 'Beyond the Horizon' which ran too well in other provinces will be released in Bombay very soon. In the meanwhile Director Shantaram is busy with his new social picture 'Dunya-Na-Mane' which picture along with Shanta Apte and the usual others, will feature this time Shakuntala Paranjpe the daughter of Dr. Paranjpe of Poona. Directors Fatehlal and Damle are busy writing the scenario of 'Gopal Krishna' the next devotional Prabhat talkie in two languages.

Saraswati Cinetone.

Monsieur Dada Torney is busy making arrangements for a grand scale production which will soon go to the settings during the monsoon.

He has also to provide all facilities to Mr. Keshavrao for the maiden picture of Jayshree Films.

Jayshree Films.

This is a new concern started by Mr. Keshavrao Dhaiber, till recently a partner in the Prabhat Film Co. Mr. Keshavrao is a well known artist of international repute and everyone, all over, knows what he has done in the past as a director, photographer and actor. He has started on his own this time and to begin with he has taken up a big mythological picture, called 'Nandkumar' in hand. The story of this picture is written by the famous journalist Mr. Motiram Rangnekar Editor, of Chitra a popular Marathi Weekly (and not by Mama Warerkar) and the music is being given

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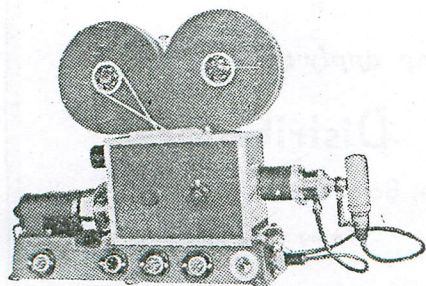
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by Mr. Suresh Babu. That inimitable artiste Durga Khote plays the most fitting role of Yeshoda while Govind-rao Tembe takes up the all important role of King Nanda, with this excellent staff we can rely upon old Keshavrao to give us all a picture, we shall be proud of. Buck up, Keshavrao, By the way what part is sweet Nalini playing?

Prince Shivaji Cinetone.

Major Dadasaheb Nimbalkar has only recently completed the maiden picture of this new company. It is a historical subject and is called 'The Frontiers of Freedom'. The reports of this picture are excellent and now that it has gone into the hands of Peerless Pictures for distribution, it is bound to prove successful at the box offices.

Huns Pictures.

Director Chandramohan's 'Jeevan' is set aside for the time being and Director Vinayak is concentrating on 'Premveer' which they say is going to be a different type of a light picture. The story is written by Principal Atre to whom we are obliged for 'Begunah'. There is another round the corner which is being quietly contemplated with an all star cast including Baburao Pendharkar, Chandramohan, Vinayak, Ratnaprabha and of course Indira Wadkar, but till we hear more about it we can not tell you.

New Theatres, Calcutta.

Director Hemchander is busy with 'Anath Ashram', or rather with Uma. You can never trust these Bengali Directors. They always keep busy with something and then they turn out something startling.

And Director Barua is busy with 'Mukti'. Quite natural for this man to seek his 'salvation', for, where can he go after producing 'Devdas'

and 'Manzil'? He, simply, must apologize to the others like Atorthy, Hafisji, Aspi Irani, Nandlal, Chowdhary etc.

Madman, beg your pardon, genius D. K. is busy with a grand picture called the 'Bidyapati'. Wonder whether this picture is for himself or for the others. If it is for us we must certainly go and see it. By the way I rather liked his last one 'Sonehra Sansar' but I was so frightened because I was the only one in the theatre who liked it, such an exclusive distinction, but I felt so lonely. Whatever that be D. K., will always give us a picture and not an apology, whether you like the picture or not.

By the way what is Mr. B. N. Sircar doing all the time in Calcutta? He has not come to Bombay for some time. He should, as Hirlekar wants to meet him.



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Here. meet Amir Karnatki and Indu Rani two able artistes who have given a popular performance in "Insaf" a Dariani Production.



By Jove! What a crowd of them! They are all in "Pratibha" a Shalini Cinetone Picture directed by Baburao Painter and now running at Majestic Cinema.

ROUND THE TOWN

"Pratibha"

Produced By: Shalini Cinetone,
Kolhapur.

Written By: Narayan Hari Apte

Audiography: G. L. Kale.

Photography: K. V. Machve.

Directed By: Baburao Painter.

Released At: Majestic Cinema,
(Marathi Version) Bombay.

The picture has no story to boast of. Still if you are bent on searching for one, you might get a slight trace of it in the 12th reel, where it begins and ends to your utter disappointment.

The picture is more or less a grotesque chain of topical shots—some picturesquely beautiful others apologetically obscure.

It was foolish enough to select a subject like this but it was more so to give it a marathon aspect by taking nearly a year in production with an unnecessarily expensive staff.

The direction of the picture is poor—indeed very poor for Baburao Painter who was supposed to be a seer in art and cinematography at one time. The art direction of the picture was good at places, particularly the 'compositions' of certain shots with appropriate back grounds having the necessary depth of perspective.

The photography is tolerable. The sound is just satisfactory.

All the performances are rotten barring that of Phatak, who is slightly stagy at times. Durgabai Khote is just awful. Her abortive attempts to give juvenile and maidenly touches to her performance looked clumsy because of her age. The photography in this picture has not helped Durga Khote even a wee bit. Every shot has added years to her face.

Barring one song of Hirabai Barodekar, the music was not attractive.

The picture is common, if you forget a few excellent photographic effects.

"Insaf"

Produced By: Daryani Production
Story By: K. S. Dariani.

Dialogues and Songs: Gouri Shanker Lal Akhtar.

Music: Anil Biswas.

Photography: Gordhanbhai Patel.

Audiography: Khandubhai Desai

Direction: J. P. Advani.

Released At: West End Talkies,
Bombay.

There seems to be plenty of plot in this story, but unfortunately not a single sequence is developed to its logical conclusion. The photoplay therefore suffers criticism in scenario and development.

It is high time for Mr. K. S. Dariani to realize that some of the very good plots which he has given so far have all suffered because of poor dialogues. And yet he has persisted in giving the dialogues to Munshi Akhtar. Munshi Akhtar has



Meena—an attractive proposition with some temper—in a typically rustic role in "Frontiers of Freedom" directed by Major Dadasaheb Nimbalkar.

no variety or choice of words with him. Almost every dialogue of his is insipid and tame, sadly lacking in force first in those situations where very powerful dialogues are needed, Munshi Akhtar is definitely not a good screen writer. And the man who is and has been paying the price of Akhtar's ignorance is Mr. K. S. Dariani, author and dramatist.

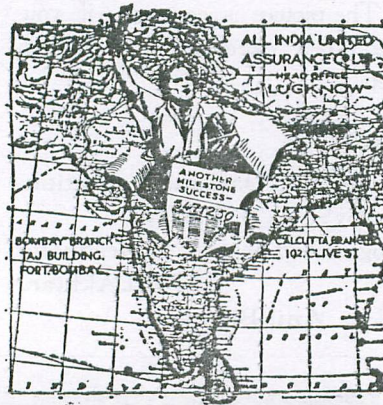
The direction of the picture is enterprising. All the scenes of Leela Chitnis are well-directed. In other scenes I find slipshod work. Advani should have been more careful.

Photography is not uniform. Some shots are very good while some are just apologetic. The processing does not seem to have helped the cameraman or the recordist much.

Recording is also defective at places with a little more care it would have been easily better.

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Music is not happy. The selection of tunes was rather unfortunate. In spite of having good singers in Amirjan and Effendi, the music in the picture is not attractive. The fault is with the music direction.

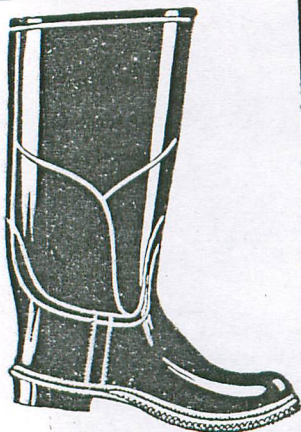
Leela Chitnis easily gives the best performance. Her Urdu diction is good and too good for her. Her actions are appropriate. She is the best and the role suited her to a 't'. The next best was Gope with Omkar close on his heels. Others were tolerable. Advani (the director) himself as the 'Havaldar' was quite enterprising and should take bigger roles in future, especially roles where buffoonery is demanded.

"Insaf" is quite a good box office picture and ought to pay pretty well at all stations.

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—*Simple installation*—*Accessibility*
—*Sole ownership*—*Surprisingly low cost.*

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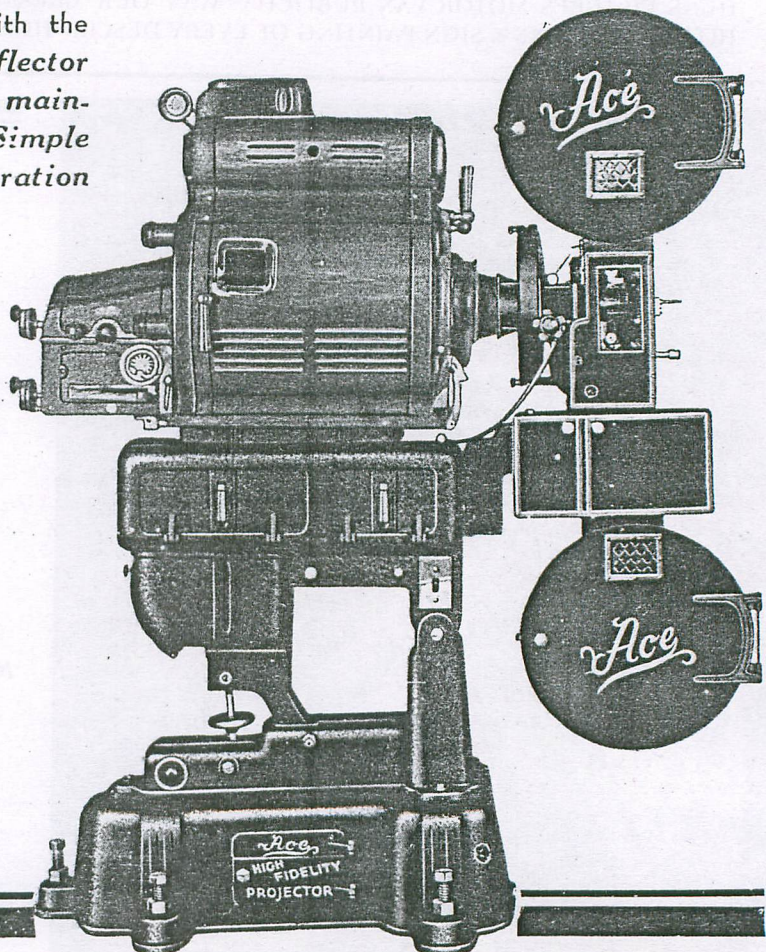
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Can one be too nice?

Is it possible for anyone to be too nice? The answer is "Yes." Strange, but nevertheless true. For to be too obliging, too ready to fall in with other people's plans, involves a repression of individuality which might cause a nervous breakdown.

For example, a certain very charming and popular lady reduced herself to a state of nervous prostration by disregarding the dictates of her inner self; and it was only after careful investigation that the root cause of her illness was discovered.

She then admitted that for several years her life had been completely dominated by others. She had lived as they wished, and not in accordance with her own secret desires,

She had accepted invitations to parties when she would have been much happier sitting down by her own fireside. She organised social functions of every sort, till she had not a minute to call her own, she went here, there and everywhere, at almost anybody's request.

IMPOSED UPON

Yet she was painfully aware that she was being imposed upon. Over and over again she resolved to say "No," but she was always too nice, too kind, to carry out her resolve. Thus a prolonged mental conflict arose, which gradually brought her to the verge of collapse.

That is a typical example. And the truth is there are a great many men and women who are too nice, who aim at the impossible task of pleasing everybody.

They are, alas, too often the victims of the opposite type, the lazy folk whose motto is "Never do anything yourself if some one else can be found to do it for you."

But there is a way of dealing with such selfish people without being violently rude. When they take you by the sleeve and say "Do this, do that, do the other," it is permissible to push them gently aside, with a polite but firm, "No".

Most of us have a plan of life. We know, roughly, the road we want to follow, and the less we are led away from it the happier we shall be.



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You can't be sure of Your Sex

From News Review, London

FOR the first 24 years of his life, Nochmen Tenenbaum, native of Warsaw, Poland, was a man.

Few years ago, Tenenbaum joined the army, rose to the rank of sergeant, won several medals for exceptional bravery in life-saving, gradually changed into a woman, and fell in love with an artist.

Recently Tenenbaum marched into a Warsaw Maternity Home, explained to astonished doctors that he was going to have a child, and reserved a bed in a private ward.

Four days later Miss Tenenbaum gave birth to a perfectly formed nine-lbs. boy, while her delighted artist lover declared:

"I'm going to marry her as soon as she's well enough."

So general have cases of indeterminacy become, that the International Olympic Committee, seriously perturbed after doubts had been thrown on the real sex of women sprinters in the Olympic games, drafted a new rule making medical examination compulsory for all entrants to future events.

Not yet have international sportsmen forgotten the strange case of Miss Zdenka Koubkova, Czech woman sprinter and 800-metre world champion, who turned into Mr. Zdenek Koubek after three operations.

Meanwhile, passing regularly between London's Charing Cross Hospital and an austere-looking Edinburgh laboratory is a series of strong little wooden boxes containing carefully-

corked phials full of hormones (gland secretions).

The jealously-guarded phials, each containing the so-far-impenetrable mystery of sex, may soon be returned to the sender, New Zealand-born Professor Lennox Ross Broster at Charing Cross Hospital, with the mystery at last reduced to a definite formula.

Adrenalectomy, a word synonymous in medical circles with the name of Hunterian Professor Broster, is the term given to the operation he has perfected for the removal of growths on the adrenal glands, two flattened, yellowish-brown bodies about two inches which lie on the upper anterior surface of the kidneys. Ductless, they pour their secretions directly into the bloodstream, and, if healthy play an important part in sexual development.

If unhealthy, the adrenals may change a woman's skin to a roughish male texture and cover it with coarse hair; they may change her voice from a soft feminine cadence to the deep, gruff tones of man; they may make her repellent to the male sex and pervert her loves and hates.

Removal of both adrenals from animals has been followed by death in about 48 hours, proving that they perform some function necessary to life.

For 25 years, ever since Rhodes Scholar Broster came to Oxford from N.Z., he had heard physicians talking obliquely about the frequent reversal of sex in men and women. Broster decided to probe the mystery and began experiments.

One day, the doctor, flushed with enthusiasm, announced:

"This is a dangerous sea of ignorance, but I have studied and charted it. I have discovered the channel which seems the right one to follow. If you are all afraid, I will go first."

That was ten years ago. A woman patient in Charing Cross Hospital showed secondary sex characters. Symptoms were: Hair on the face;

Alterations in bodily contour towards the male sphere, such as broadening of the shoulders relative to the pelvis;

Over-growth of muscle and bone, coarsening of the skin;

Deepening of the voice;

Immature development of sexual organs;

Under-development of breasts;

Alterations in the psychological outlook towards men.

An abdominal incision revealed an enlarged adrenal. With unerring skill Surgeon Broster removed the gland in the first operation of its kind (May, 1926). Soon, the hair on face and arms disappeared, the voice recovered its feminine tone, the chest, hitherto flat, became normal.

Since then at Charing Cross, 47-year-old Broster, in the white-tiled Shanghai Race-Club Female Ward and the George Drummond Ward set aside for males, has been turning bearded women into beauties and emasculated males into hemmen, laughing back at Nature as each freak return

ed to circulation as a normal human being.

Operations were performed at the rate of three a week. Like wildfire the word spread that a wizard at Charing Cross Hospital could restore the unfortunates to their rightful place among men and women, so that they would no longer feel shame nor the desire to hide.

Indefatigable Broster dealt with them all, at first the only man in the world to perform this operation. Today, his technique is followed by all surgeons.

Each patient is photographed on admission to Broster's wards. Every symptom as to hair, eyes, teeth, breast voice, arms and legs is noted. An aperient is given, and the patient fasts for a day.

The skin is treated with ethyliodine the evening before, and the morning of the operation.

An injection of atropin (1-100 of a grain) and morphia ($\frac{1}{4}$ grain) is given half an hour before going into the operating theatre. A normal convalescence follows, and stitches are removed ten days later.

The onset of secondary sex characters known as virilism, may occur before puberty, when it will change the figure of a girl to that of a muscular man.

Most known cases have occurred between the ages of 18 and 20 after a normal puberty. In these instances the removal of one adrenal, usually the larger, has been sufficient to swing the balance from the male to the female sphere.

Main features of recovery are the shedding of hair, which can be pulled out in bunches without pain within a few days of the operation, a new, and healthy complexion, and a return to normal feminine interests.

Most difficult to cure are cases of virilism occurring before puberty when bodily growth and sexual development take place. Adrenalectomy has little chance then of changing characters which have become fixed.

Professor Broster, tracing the steps which have led to formation of the highly-specialised adrenal, found it appears first in fishes, then increases in importance, and becomes essential to life in the higher animals.

In man, the adrenals reach their maximum development at birth, when each is about one-third the size of the kidney, above which it lies.

Absorption and regeneration follow until the size of the gland is reduced to one-thirtieth of that of the kidney.

If the adult stage is present at birth, as sometimes happens, a brainless monster may be born.

Professor Broster found that in 60 cases of virilism heredity played a definite part.

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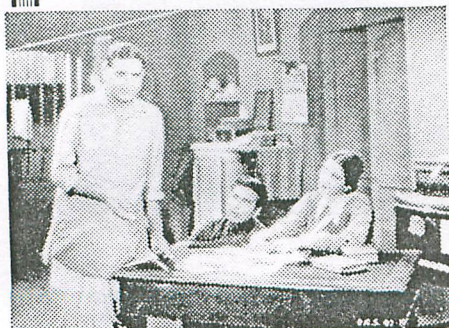
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